massachusetts college of art

2006

2D BFA
YEARBOOK

mass art

Established in 1873, Massachusetts College of Art was the first and remains the only freestanding public college of art and design in the United States. The College is nationally known for offering broad access to a quality professional arts education, accompanied by a strong general education in the liberal arts. A major cultural force in Boston, Mass Art offers public programs of innovative exhibitions, lectures and events.

2006

2D BFA YEARBOOK

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https://archive.org/details/massachusettssch2006mass

Nona Hershey Chair, Fine Arts 2D Department, Massachusetts College of Art

It pleases me that my second year as Chair of this department also marks the second year of our annual 2D Senior Yearbook. I think I can confidently predict that we have established a great tradition. Many Thanks to Rashin Fahendejsaadi and Diana Pyatov, for master minding this year's production.

In thinking back over this year it was, by any standard, a good one. We had an extremely active roster of Visiting Artists, a multitude of wonderful 2D student shows in galleries at school, and numerous students exhibited in venues outside of school. More students are spending semesters abroad; obtaining interesting internships; more residencies are being applied for and attained. The first 2D Senior Seminar was offered this year and most seniors are setting their sights more confidently on professional careers.

Most of you have developed a strong sense of community during your career at Mass Art and a realization that your Mass Art family is the foundation for your future network of contacts. Undoubtedly many of you will continue to exhibit together, share studios, have monthly crit groups with each other, and get together for each other's openings. Hopefully you will all stay in touch with Mass Art via E-mail updates with the alumni office.

One of the many attributes of our department, I think, is the fact that students follow their own individual path of art making. There is no Mass Art "look." I've been reading a book about De Kooning this week, so I will leave you with some thoughts from him regarding style: "Inspiration for the painter comes only through the act of painting" "Transient and imperfect as an episode of daily life, the act of painting achieves its form outside the patternings of style. It cuts across the history of art modes and appropriates to painting whatever images it attracts into its orbit. "No Style" painting is neither dependent upon forms of the past nor indifferent to them. It is transformal."

On behalf of the entire 2D faculty I convey our Sincere Wishes to all of you as you forge your own fearless and ever expanding future.

Nona Hershey, Chair, FA2D
May, 2006

abby rovaldi

"thank you to susan, aaron and dan because i couldn't have done it without the three of you!"

homeLessness

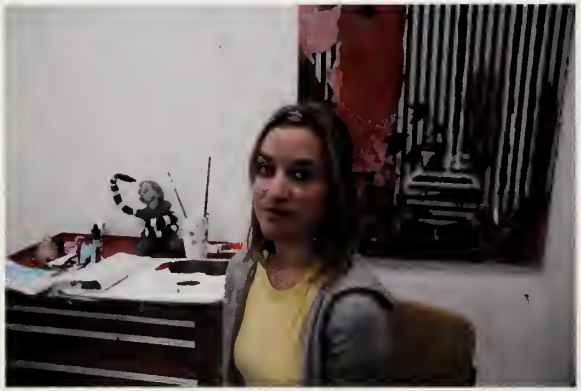
46"x 60"

acrylic and layered newspaper relief

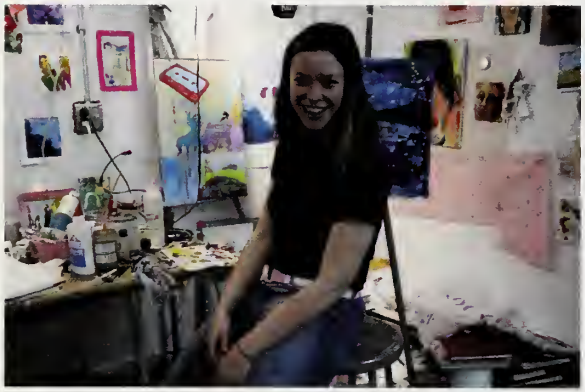
alison torrice

while at mass–art, i have found myself exploring a variety of media and ideas. throughout this exploration, my nostalgic feelings and memories have always been present. currently i'm focusing on my own personal childhood, involving my house, family, and neighborhood.

alysia creter

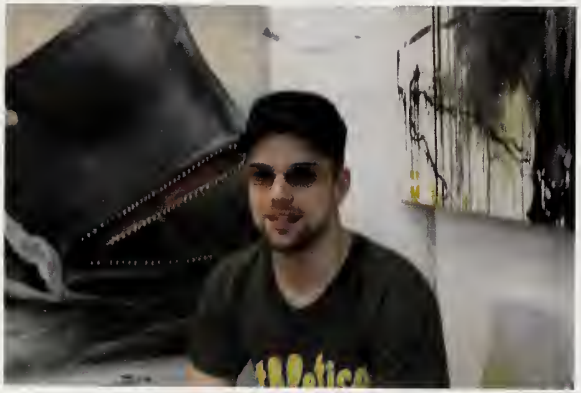


andrea newland

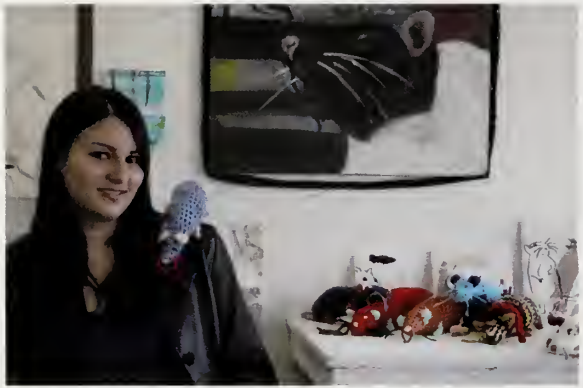


i record how funny the world is using expressive messes of vivid, gooey colors and illustrative depictions of pretty ladies, the interiors they may inhabit and objects they covet desire.

andrew baker



beth palmer

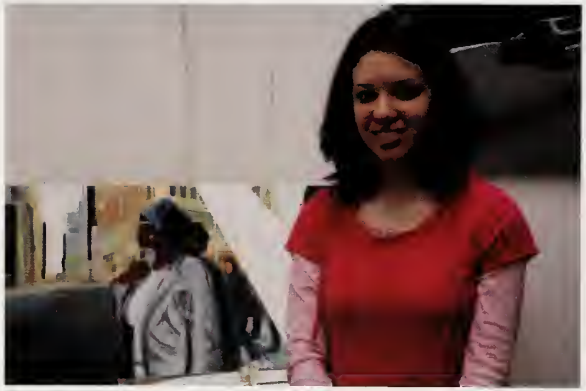


carolyn swift

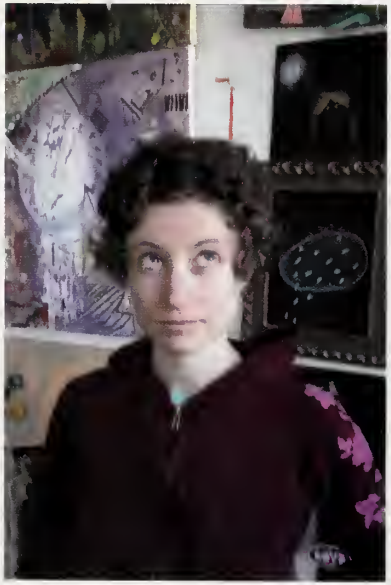
my work represents an exploration into the formal aspects of abstract painting through the use of line, color, shape, texture, and gesture. but it is more than that; while i work mainly intuitively, i think that i am unconsciously searching for a quiet place, a sanctuary of sorts, where i can feel safe and still within a chaotic world. i choose to use bright colors because they represent high energy, vitality, and optimism and avoid the dark colors i associate with death and depression.

ultimately, each step in the painting process furthers my quest in the search for self, an identity of my own, and to find home. t.s. eliot put it best: "...and the end of our exploring will be to arrive where we started
and know the place for the first time."

danielle hannemann



diana pyatov



a student of the WORLD
observing with one eye outstretched and one eye inside
blending with the SURROUNDINGS *and the* UNKNOWN
in awe of both, everything, and ALL

home 1 of 5

22"x28"

rylic, oil, copper, fabric,

pen and wax on canvas

emily grossman

eric mauro

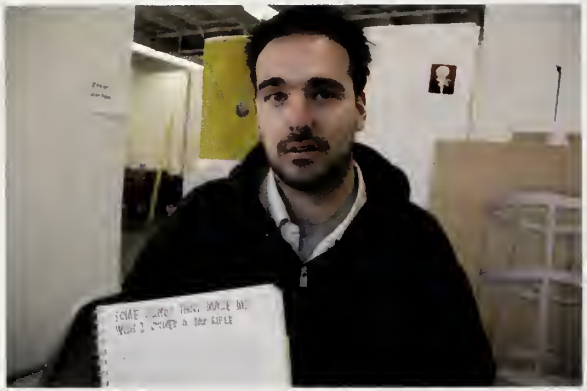
erin freeland

i work from an ongoing collection of photos that i have taken while traveling back and forth between home and school. i found it interesting that some days i could be at a barn with my horse, and then in a short span of time, after staring out the train window at everything from goat farms to used car lots, i would be in the middle of the city. my paintings are about the feeling of jet lag. the horses in my paintings stand still like relics of a past form of transportation, while the world of commuters pass by. over time the horse has begun to depend on man more than he depends on the horse. the paintings are from the perspective of the horse, they stand like statues waiting for a purpose.

Green horses

oil on wood panel
48"x72"

ethan gaston



4"x 6" digital, acrylic, gold

The following excerpt is from a transcript of Ron Gallager's interview with the late, great Landon Benoit, legendary white tail tracker, 4 time regional ice track champion, acclaimed chicken farmer.

R.G.- So what does the slaughtering process entail?

L.B.- Well, when you cull a bird, you want...

R.G.- What is cull?

L.B.- Slaughter... kill... okay. So check the weather an' make sure it ain't gonna rain...

R.G.- Why can't you cull in the rain?

L.B.- Well, jus' cause... it's jus' better.

R.G.- Okay, sorry, go ahead.

L.B.-Well, I usually go out there pretty early, 'bout dawn. Lil' past dawn don't matter much, jus' means the birds is awake. It's better if they're sleepin'. Jus' reach in there, jus' like 'at. Jus' grab right hold of em' by the legs. Should be pretty cold outside. You gotta keep em' cold for processin' em'.

R.G.- What does processing entail?

L.B.- ...Well, for one, they gotta be dead...

R.G.- Okay, sorry, go ahead.

L.B.- I got a Y shaped hook for the chicken's head. That's attached to a big piece of white maple... nice 8 quarter slab makes a good chop block. I hung the block right on the coop, right on the bird house so you don't have to take em' too far, jus' round back. When you hang em' up by the head the necks on em' get long and tight, they get real calm bout' then... yard birds got 2 nervous systems, that's why they flap around with no head. They flap around for 'bout a minute. While it's doin' that, I usually take the head inside and start it boilin'. Jus' toss it in, you ain't gotta clean it er nothin'. Whatever comes floatin' up to the top, you jus' skim it off. You can take what you skimmed and press it and make cheese from it. You can do that if you're boilin' a bunch of em', but it ain't worth it if yer jus' doin' one... you gotta do a bunch to make it worth it. You wouldn't get much cheese with jus' one head.

R.G.- So, why would you boil one head?

L.B.-Well, if you do like me, I take the skull and hang it on the wall of the coop.

R.G.-...Hmm..., inside, with the chickens?

L.B.- Sure, yut... I got pretty near 500 of em' in there. I line em' up in rows.

R.G.-...So, why do you do that, I mean do you...

L.B.- It's for the chickens.

R.G.- Okay, how so?

L.B.- I think it helps them stay in the moment..., you know, enjoy the present...

R.G.- I think a lot of people would find that absurd.

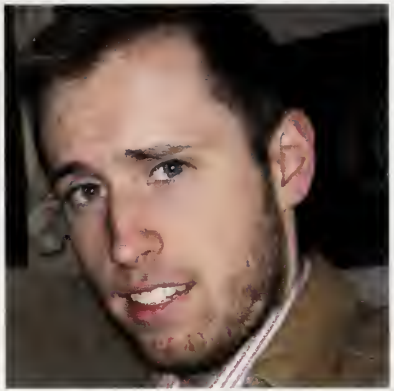
L.B.- ...Well... that don't matter none... don't matter to me. Why should it? That's the whole problem with all these people.

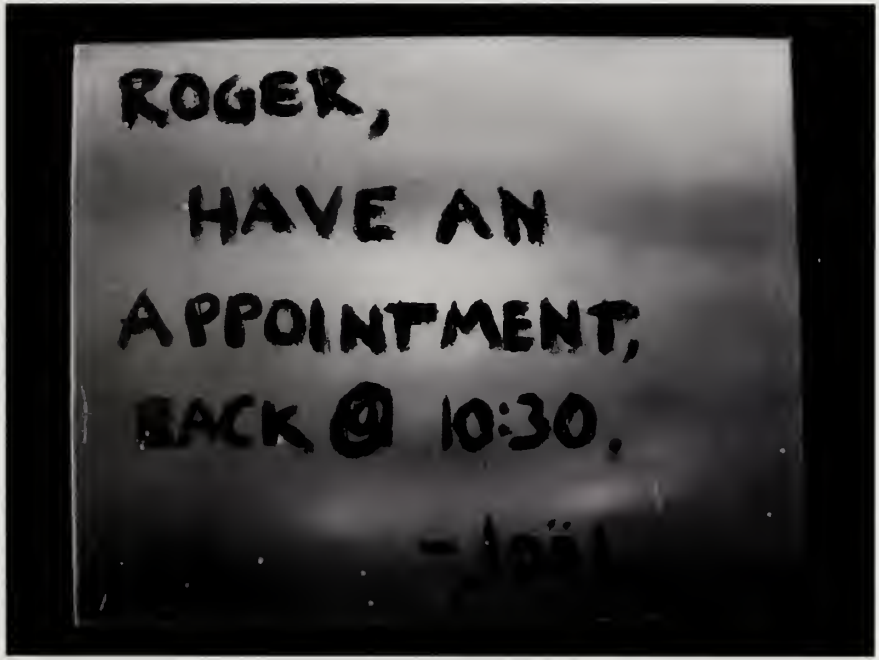
R.G.- What are you suggesting?

L.B.- Well, pretty much I'm jus' sayin' that the only thing that matters is whatever you say it does.

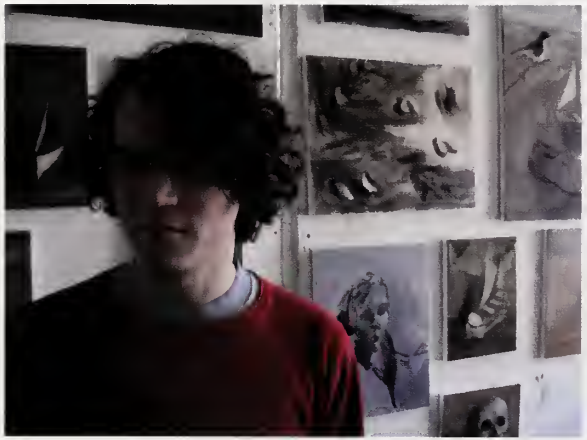
evan carter

joel greenspan




ROGER,
HAVE AN
APPOINTMENT,
BACK @ 10:30.

joffey landon

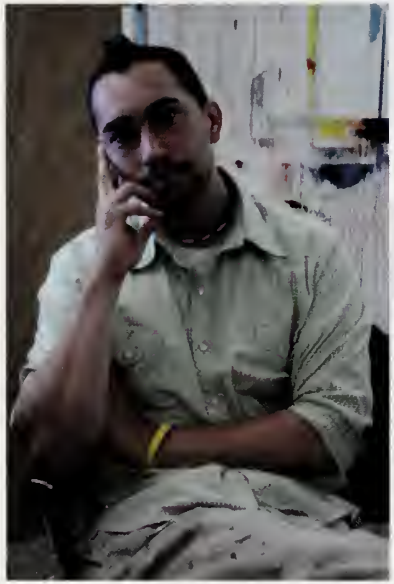


i built myself a sailboat and took it out to see
i smoked a pipe and caught the wind and talked to her
well there's nothing in this world you can't find at home
where you off to sailing on alone

9"x 12"

oil on canvas

jonahan GELLER



imagined girl

self portrait

karuna laura o'donnell

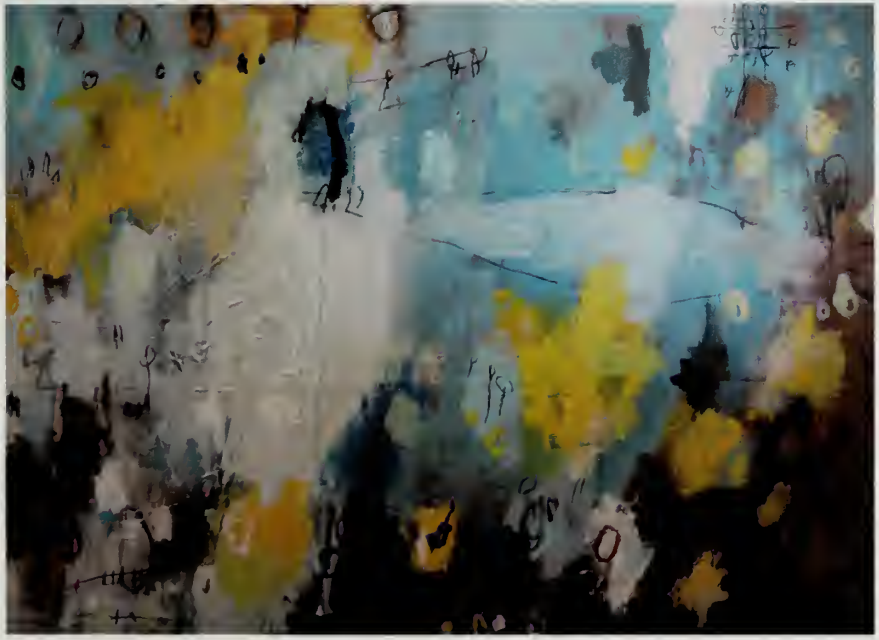
my intention is to serve the creative process as a powerful means of personal, social and global transformation.

kazumi ikura [kiki]

paper is white
paper is snow
paper is winter
painter is the sun
melt snow

painter is spring
paint green
painter is summer
paint blue
painter is fall
paint red
and then

painter is standing infront of the snow again



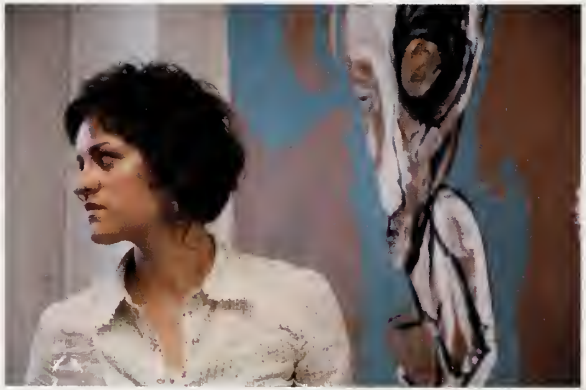
untitled

mixed media on canvas

gift

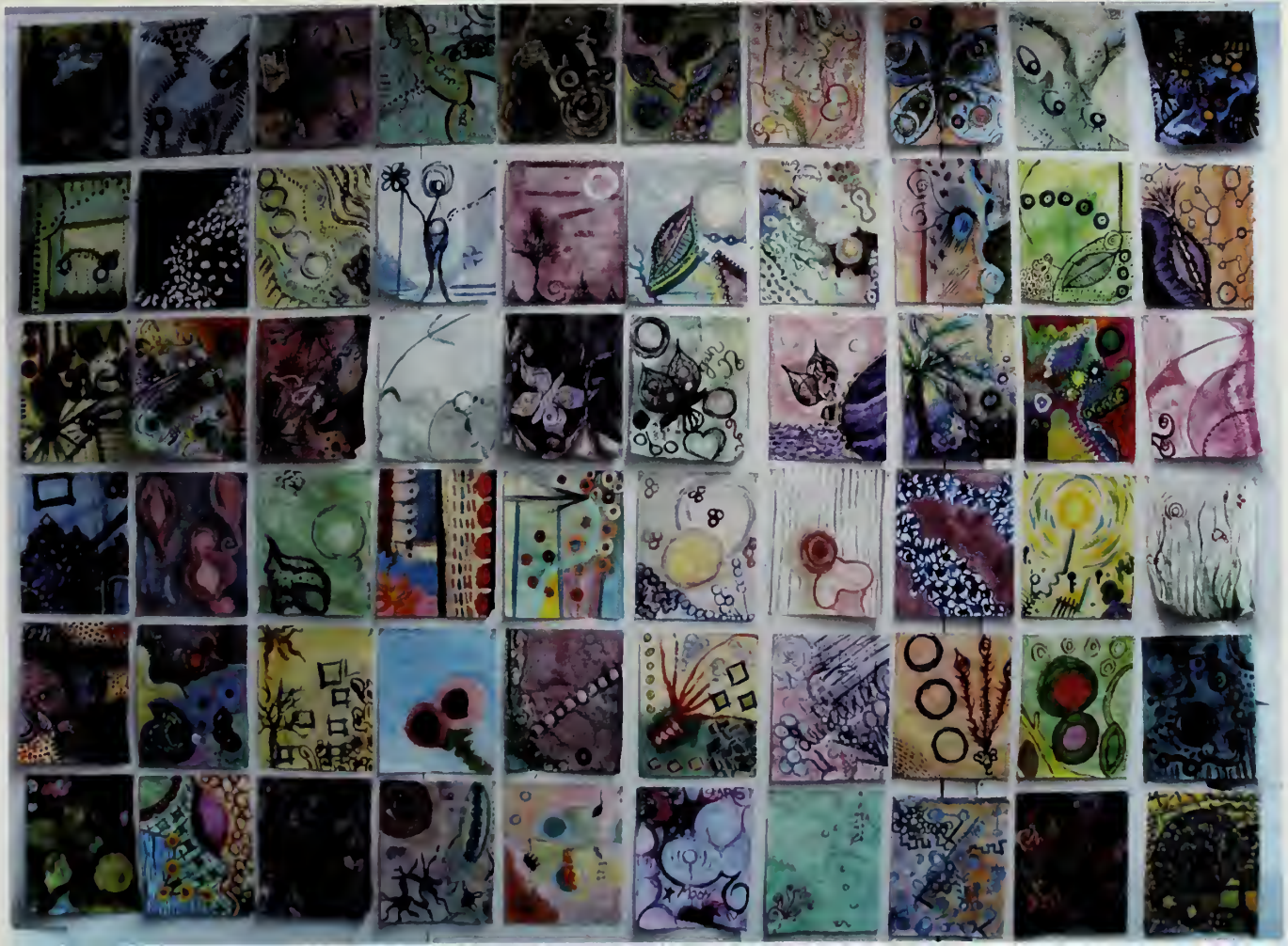
mixed media and found object on canvas

Lauren Ezerins

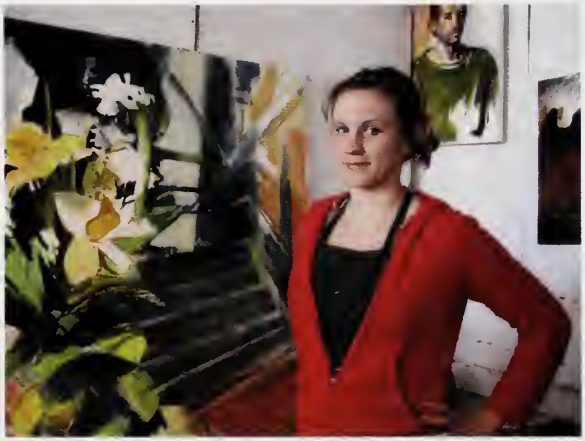


die before dying

Lisa Weinberg



maiju brewer



mission complex

8 ' by 3'
oil

mark schoening

the process of the work can be described as an evolving nondirect application. the final product produces a seamless history of the application of the drawing process. an initial mark is made on the surface. it is then photographed and manipulated and reapplied using a gel medium transfer, a projection, or a stencil of itself therefore multiplying and yet at the same time abstracting its originalcontent. throughout the application the drawing is manipulated to produce abnormalities of its clone. drawing from the aesthetic qualities produced by high-speed photography, acts of nature, and explosion, the image stands as a timeline of the creative process.

untitLed

mixed media on panel

10"x8"

michael devasto

"Life is a series of natural and spontaneous chang
don't resist them – that only creates sorrow.
Let reality be reality. Let things flow naturally
forward in whatever way they like."

Lao Tzu

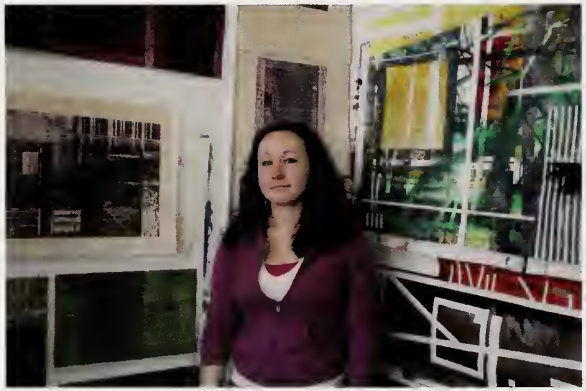
michelle abbott

the greatest part of my experience at this school has been the amazing community. i've benefited more from the enthusiasm and energy around me than from any academic instruction i've received. to all my friends who dream of an art world lacking in pretension, where one doesn't have to lose too much of their self by playing the game, i know you'll navigate your way through it all, still keeping alive the beliefs that are most important. look back at the times we've shared in this building and remember that you aren't alone.

michelle cullinane

my art is only an extension of me in which i constantly mark where i am, the past, present or future, in reality or imagination. my choice in materials is a direct reflection on what i expect of myself and what i allow myself to express, whether it the tension in my oil paintings, the freedom in the water-based materials, or my direct line work. i will never be able to go back to the person i was because now i know where i find a true sense of self, around art and other artists. so in staying honest with myself i must say it's been the hardest i've ever worked, cared and the most devoted i've ever been. this is why i will always create art and why i thank everyone i've ever encountered at massart. michelle cullinane '06

michelle melanson



pieter wensink

i thought of a moderately crazy metaphor for our painting major studio. it also fits my experience at massart as a whole. the metaphor is that the studio is described in chaucer's canterbury tales. it's a small group of pilgrims (seeking deeper understanding of visual experience) moving through an ocean of others (innkeepers, thieves, robbers, feudal serfs, merchants and other members of the rich human pageant) who have little understanding of the pilgrimage and are already confident that they know what they see. a joy is that each of the painting group has a different tale to tell. the tales are exciting because although they are lived with different intensity, each is a different take on the world. overall, as pilgrims must, the group supports one another emotionally and practically. seeing these tales emerge in painting over the course of a year has been a rare privilege.

the one thing this metaphor misses is the instructor's influence. i have been fortunate because for me this has been crucial and beneficial.

thanks one and all.

Rashin Fahandejsaadi

part of my endeavor as an artist has been to examine the social and humanistic issues existing of our time particularly the existing women's struggles around the world. my paintings explore various dimensions of one's identity through "a feminine body" which has been imposed by outside forces. in spite, the figures keep their strength and a sense of resistance. using my self-portraits i connect myself to those situations and bring them to the reality of our time. therefore, provoking the viewer into questioning those specific situations.

oil on canvas

4'x 3'

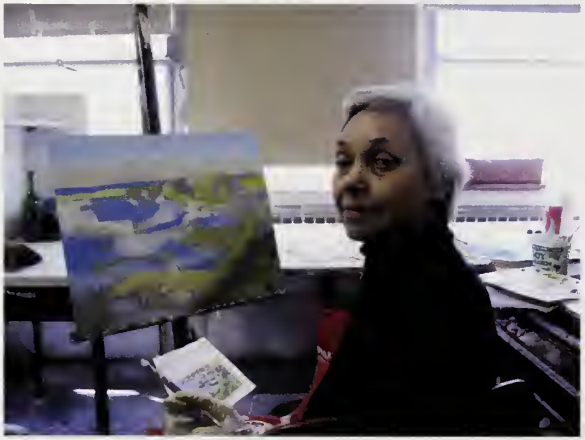
Robin Eldridge

hello and good bye

rockford orvin

"emotion communicated through the gaze of another person is the most powerful way to speak."

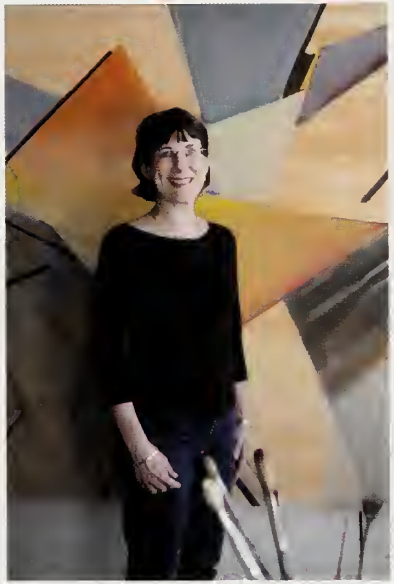
stella hopkins



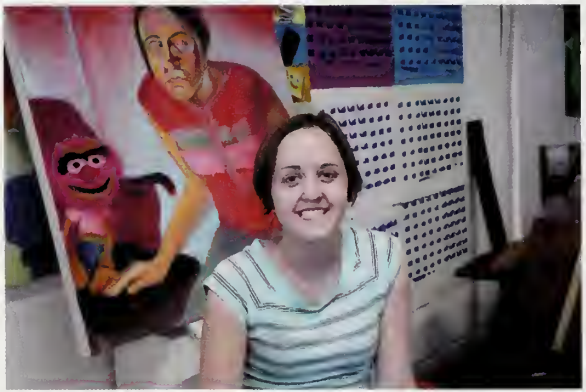
i am a senior citizen. the past three years study at mass college of art has been an enriching and rewarding experience. the young students are incredibly talented and i receive fine instruction from professors.

stella hopkins

susan blatt



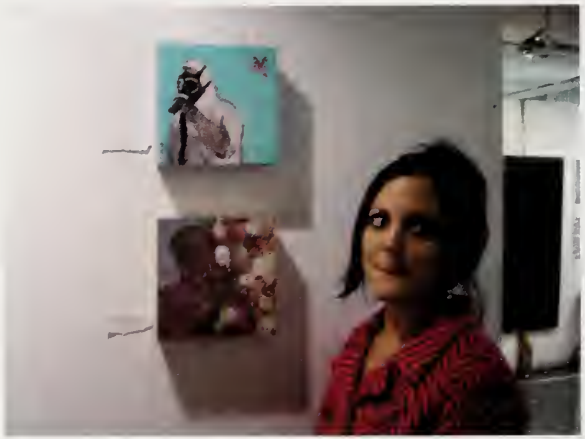
susan jones

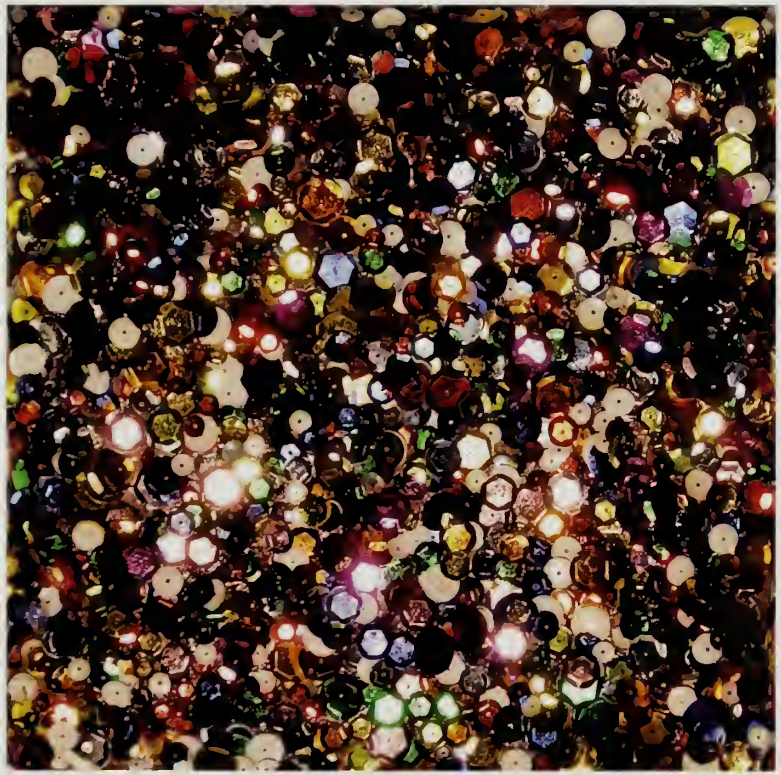


"my work has a lot to do with what i see around me. i usually like to work with bright colors and the figure. painting at massart has been an amazing experience for me. thank you to all of you for inspiring me in the incredible way that you have. good luck in the future."

Goo
r

valerie willhide



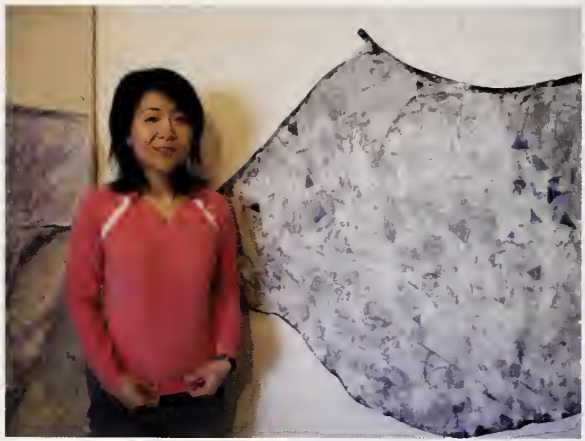


one night stand

8"x 8"

acrylic, sequins, makeup and glue on wood

yuko hara



"only a mediocre person is always at his best."
by w. somerset maugham

my work is mediocre. i do not have any special techniques which should be hidden behind the artist. it should be open. using paper and glue, sometimes on canvas or on fabric. it is a quite easy technique for everyone. i'm hoping all of us try to use different mediums which we never use before. normal mediums like pigments, canvas, drawing pad, etc... i guess they limit possibilities of making art. mediums are everywhere, and they are waiting for us to be used. this time i use strings, papers, and fabrics for my painting. someday i use people like you as a medium so be careful.

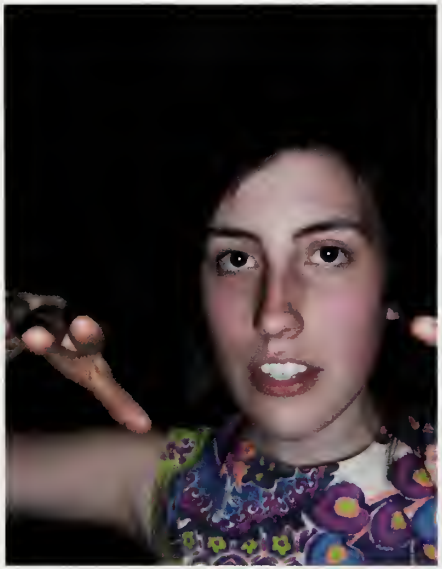
melissa mcgorty

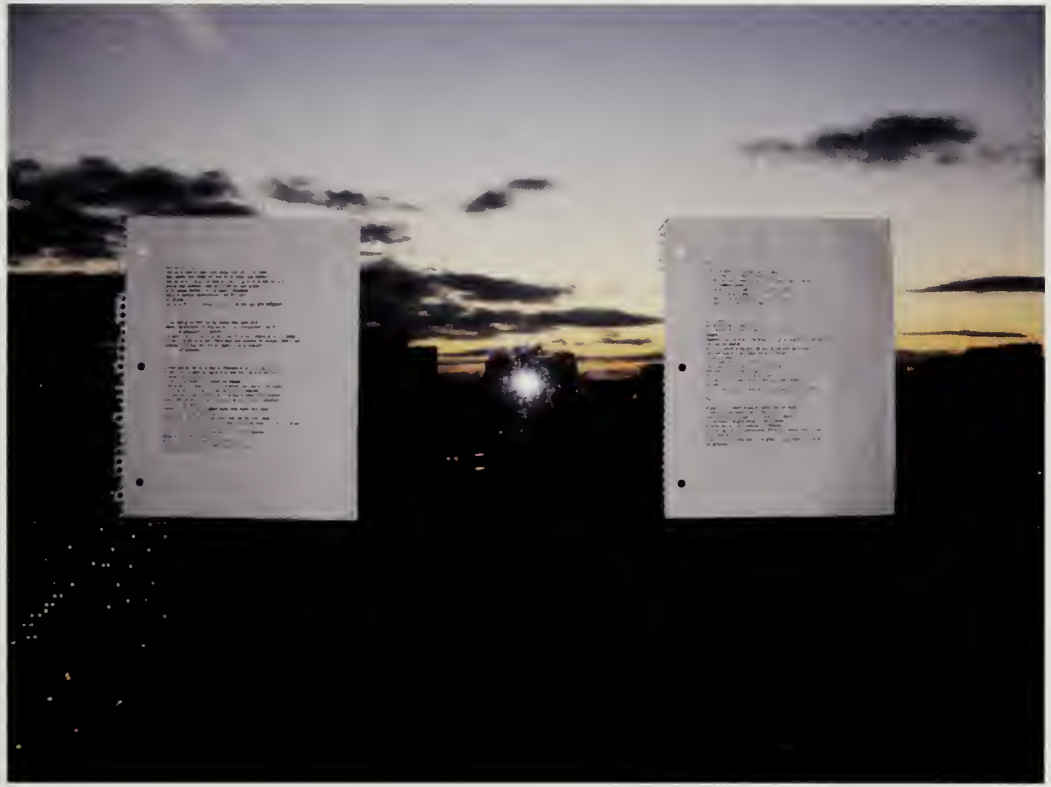
blue dress

30"x 45"

etching, aquatint, watercolor

miranda bushey





installation of the poem during the sunset

patricia king-powers

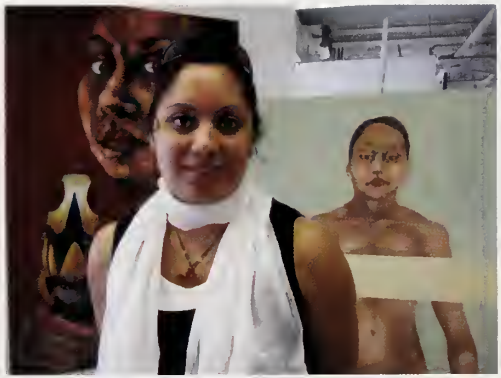
a macrocosm and a microcosm can often appear similar though one is huge and one very tiny. working with that ambiguity along with issues of time and space motivate much of my work.

universe forming

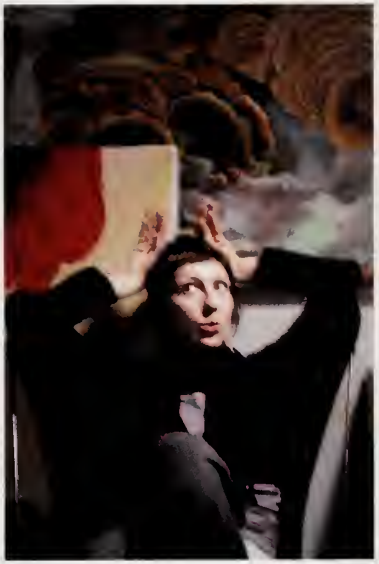
11 1/4" x 30"

etching, aquatint, chine collet, photography and ink stamp on Somerset satin paper

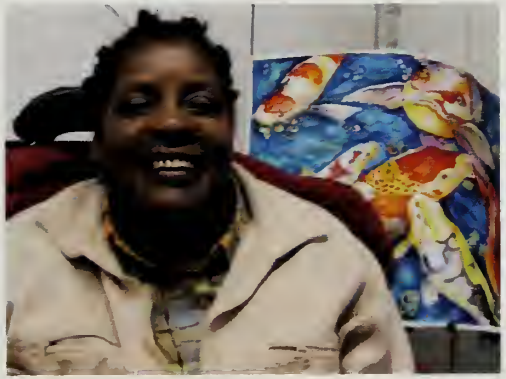
alexandra sulu



anna trzaska



marylin jan casey



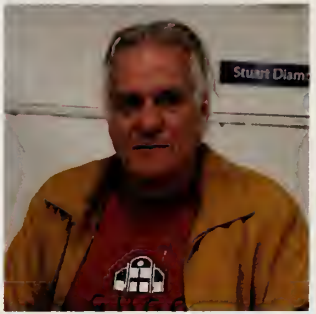
reid schwartz

randy roderick

jim cambronne

paul celli

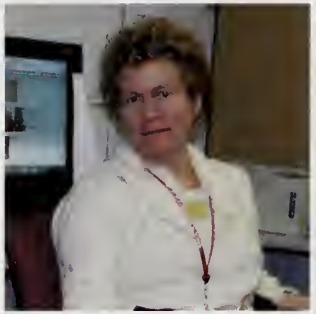
christopher chippendale



stuart diamond

barbara grad

nona hershey



donna rae hirt keegan

kofi kayiga

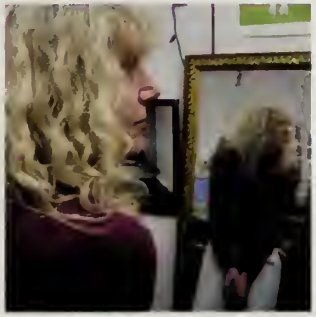
fabienne LASSERRE

peter LEWIS

fred LIANG

ROGER *tibbetts*

CLARENCE *washington*



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acknowledgements

Mass Art senior class would like to thank the faculty and staff for their tireless dedication and providing a supportive environment.

Production and in studio photos: **Rashin Fahandej and Diana Pyatov**

Design: **KIKI**

Printing: **Unigraphic, Inc.**

And thanks to Peggie Bouvier, Yuko Hara and Michael DeVasto for their support

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